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NULLI QUIDEM MIHI SATIS ERUDITI VIDENTUR, QUIBUS NOSTRA IGNOTA SUNT. CICERO *de Legibus.*

WELSH LANGUAGE.

ITS ELEMENTARY CHARACTER*.

IT has already been premised, that the language, spoken by the primeval race of mankind, must have been of a more simple and more fixed character than any now known to the world. It is probable, that it consisted, at first, only of a few elementary sounds, spontaneously flowing from certain natural principles, and capable of being multiplied, by the same unerring rule, in proportion with the encreasing demands for their use †. For it would be preposterous to imagine, with some theorists, that a perfect language was formed by man before there existed a ne-

* The Writer feels it his duty here to mention, that he is indebted for the suggestions, on which this Essay is founded, to the excellent author of the Welsh Dictionary, of whom it may so truly be said, with reference to his illustration of our language and literature, that "nil molitur ineptè." The new light thus thrown on the question has almost, if not entirely, removed those doubts respecting the Origin of Language, which the Writer expressed at the commencement of his former Essay. At least Mr. Pughe's theory is the most rational of any he has seen: and it may be hoped, that the world will sooner or later receive from his own pen that ample illustration of it, with reference to the Welsh tongue, which it so well deserves.

† M. De Gebelin, in his admirable Treatise on the Origin of Language and Writing, has the following appropriate remark on this subject. "Les mots de la langue primitive étoient necessairement très bornés: ils "exprimoient uniquement les sensations et les besoins journaliers, les "objets les plus familiers, les actions les plus communes. Quelque ex-"tension, qu'on donne au recueil de ces mots, il sera encore si peu étendu, "que les monosyllables, en les sons et les intonations, dont est susceptible "l'instrument vocal, suffiront pour le remplir." Monde Primitif, tom. III, p. 270.

cessity for it,—that the variety of grammatical niceties, since introduced, were invented to express merely a few simple wants,—or, in fine, that, in the grand march of the human intellect, the representatives of ideas took precedence of the ideas themselves. Such a notion, if it were not absurd on the face of it, would be discountenanced at once by common experience, and by the soundest conclusions of the understanding.

Language, then, in its infancy, must have been composed merely of certain determinate natural sounds, capable, as before observed, of being multiplied upon a regular and immutable principle, and likewise capable of numerous simple combinations, concurring with the progress of society and the consequent augmentation of human ideas and exigences. These primitive elements, upon the miraculous Confusion at Babel, to whatever perfection they had then advanced, were naturally dispersed and frittered, as it were, among the various dialects, to which that event gave birth, and have since formed the basis of all other tongues. There is no language spoken on earth, in which a certain number, however few, of these elementary sounds may not be discovered. And those languages, which retain the greatest proportion of them, must necessarily be allowed the highest claim both to purity and antiquity. In tracing these elements to the various sources, where they may now be found, our imagination may paint to us the ruins of some venerable edifice, partially appropriated to the structure of several modern buildings, of more imposing magnificence perhaps than the ancient pile, but wanting both its simplicity and its natural grandeur. And, who shall say, that it might not even be possible, by a re-union of these scattered fragments, to restore to the world no very remote semblance of the edifice, to which they originally belonged? Let us but once be satisfied about the identity of these relics, and there is nothing very extravagant in the assumption.

But our present inquiry is of a more circumscribed nature: our immediate concern with these elementary sounds being to consider them merely as they may substantiate the antiquity of the Welsh tongue. For it can be proved, that our native language holds, in this respect, a singular pre-eminence over most others, and is surpassed by none. Even the Hebrew, as it has come down to us, is inferior in this view. But, were that ancient tongue to be now spoken, as the Welsh is, in its pristine purity*,

* The Hebrew ceased to be a living language about 440 years before Christ, when the Chaldee, having nearly the same idiom and genius, but

we can hardly doubt, that it would exhibit the strongest evidence of an elementary character. For, even in the remains, that we now preserve of it, are contained many extraordinary coincidences of this sort with the Welsh language, and such, as, united with other characteristics of the Hebrew, sufficiently justify the opinion hazarded in the PRELIMINARY ESSAY, that "it must be consi- "dered an original tongue with reference to all others, that have "descended to our times."

For this reason it has been thought advisable, as suggested in the preceding number, to institute a comparison between the Hebrew and Welsh tongues, as one of the strongest testimonies, that can be borne to the high antiquity of the latter. But, previously to this investigation, which must now be reserved for a future occasion, it may be proper to take a general view of such elementary articulations, as can be distinguished in the Welsh language, and which are amongst the most genuine marks of its primitive character. Many of these it shares in common with other ancient tongues, while it embraces others, that are not elsewhere to be found, and which are, therefore, a proof of its own intrinsic merit and independent resources *. Or, they prove at least, that the foundation, on which this excellence rests, can be no other than that of the original speech of the world.

To a person, acquainted only with the English language, or with such others as are reared on a similar basis, with such, in short, as are not formed from their own native energies, but unite in their composition a mixture of all other tongues, it would be scarcely possible to communicate an adequate notion of this peculiar property of the Welsh. However, the proficients in Hebrew, and more particularly those, who are also generally versed in the Oriental dialects, will at once understand what is meant by these radical sounds. Through the Hebrew, the Arabic,

differing in character, was substituted in its stead. Hence, from that period the Old Testament is found to have been written only in the last mentioned tongue.

* Humphrey Prichard, in his learned Preface to Dr. John David Rhys's celebrated Welsh Grammar, published in 1592, does justice to this quality of our language in the following passage, which evinces, at the same time, the accurate view he had taken, to a certain extent, of its elementary character. "Habet hæc lingua vocabula omnibus mutuatis æquipollentia, quæ nec "obsoleta nec obliterata (mutuatis ademptis) rité ut olim apud majores "usurpentur, quæ nostratibus ingenerata, insistave naturâ, aut diviniùs "infusa, adeo sunt propria et distincta, ut a nullâ aliâ linguâ derivata esse "coopertum sit, ita compta et auribus consona, ut meliora nulli agnos- "cant."

the Persian, and all that class of languages, they generally prevail; and, wherever they are found, they convey the same distinct and immutable signification. "It will be demonstratively "evident," says Parkhurst in the preface to his Hebrew Lexicon, "to any one, who will attentively examine the subject, that "the Hebrew language is ideal, or, that, from a certain, and that "no great, number of primitive and apparently arbitrary words "or roots, and usually expressive of some idea taken from nature, "that is, from the external objects around us, or from our own "constitutions by our senses or feelings, all the other words of "that tongue are derived, or grammatically formed; and, that, "whatever the radicals are, the same leading idea or notion runs "through all the deflexions of the words, however numerous "or diversified." This is precisely the case with the Welsh, which has for its foundation nearly all the possible variety of simple articulations, that the vocal organ is capable of expressing. From these it derives that inexhaustible power of combination, which has given it all the expressive and energetic copiousness so particularly characteristic of it, and which is capable of being improved to an endless diversity upon the same unchangeable principle. Hence too that simple dignity and symmetrical beauty, which our ancient tongue so remarkably displays in its superstructure.

The number of primitive sounds, whether purely vocal or mixed, which the human voice is capable of articulating, has been estimated at somewhat less than three hundred. Of these the Welsh language has retained nearly two hundred and twenty, about eighty of which number are of absolute and defined acceptation, about fifty more are employed in the auxiliary functions of pronouns, articles, conjunctions, and prepositions, while the remainder are regularly used as prefixes or affixes in composition, augmenting or diminishing, upon one fixed principle, the force of the words, in which they are thus incorporated *. Even the very vowels possess attributes unknown to those of other European languages. They are all pregnant with meaning, and have, either in an independent or accessory character, a determinate part to perform.

It is by a combination of these simple or primary elements, the seeds, as we may justly call them, of all human languages,

* Mr. Pughe assigns 78 to the first class above described, 51 to the second, and to the last all that remain of 213, which he estimates as the whole number of elementary sounds in our language.

that those words are formed, to which grammarians have given the name of roots. M. De Gebelin, in his excellent Treatise before quoted *, has the following judicious observations on this point:—"The union of these sounds," he says, "forms the "mass of primitive words, all of them monosyllables, all of them "embraced in the vocal organ, all of them painting physical "objects, all of them the source or roots of language, and from "which they can not be separated. In examining these primitive "words, which belong to all languages, we may always observe "them descend in one simple manner: it is these same words, "slightly varied, that have always been used to designate "accessory ideas, and different branches of the same subject." The feature, here alluded to, is strikingly characteristic of the Welsh tongue: and, had this learned writer been versed in it, he would, no doubt, have been able to furnish a complete illustration of his ingenious hypothesis. The task, he had so ably begun, would have been satisfactorily accomplished; and that full justice would have been done to our native language, which it so richly merits. By analysing even its most complex combinations, he would have been able to discover those radical words, from which they were formed: while a dissection of these latter would have exposed to his observation those secret springs, which he so justly regards as the vital principles of all human speech †. By such a process as this the antiquity and purity of the Welsh tongue may be demonstrated. For "analysis," to borrow the words of the same author ‡, "rests upon two im-"moveable bases, upon the vocal organ, the same now as it "was at the earliest period of time, and upon the mass of "words, employed, in all tongues, to express ideas common to "all men."

The next Essay on this subject is designed to illustrate, by the analysis here contemplated, the general remarks above offered. By thus ascending, as it were, to the very egg,—however con-

* Monde Primitif, tom. iii. p. 8.

† M. De Gebelin elucidates the principle of elementary articulation, as applied to language, by the following apposite comparisons:—"L'homme trouve dans la nature les elémens de tout ce dont il s'occupe: "la musique est fondée sur son octave, qui ne dependoit jamais de "l'oreille: la peinture sur des couleurs primitives, que l'art ne peut créer: "la geometrie sur les raports et les proportions immuables des corps: la "medicine sur les propriétes physiques."—Ibid. tom. iii. p. 72.

‡ Ibid. tom. iii. p. 271.

trary in some cases to the Horatian rule,—we may be able to unveil those *arcana*, which have not hitherto been publicly investigated by any writer on our language *. Not only will the excellence, for which it is here contended, be effectually proved by this inquiry; but it will also appear, that the essences of all ancient tongues are primarily the same, that their diversities are merely accidental, and are reducible to those elements, which nothing can alter, because they have nature itself for their fountain.

* * *

THE TRIADS.—No. III.

TRIADS OF THE ISLE OF BRITAIN †.

XII. The three Combined Expeditions, that went from the Isle of Britain.

The first was that, which went with Ur, son of Erin, the Armipotent, of Scandinavia. He came into this island in the time of Cadial, son of Erin, to solicit assistance under the stipulation that he should obtain from every principal town ‡ no more than the number he should be able to bring into it. And there came only to the first town, besides himself, Mathutta Vawr, his servant. Thus he procured two from that, and four from the second town, and from the third town the number became eight, and from the next sixteen, and thus in like proportion from every other town; so that for the last town the number could not be procured throughout the island. And with him departed three score and one thousand; and with more than that number of able men he could not be supplied in the whole island, as there remained behind only children and old people. Thus Ur, son of Erin, the Armipotent was the most complete levyer of a host that ever lived; and it was through inadvertence that the

* Mr. Pughe's Dictionary, which is arranged on this principle, should be noticed as being, in some degree, an exception to this observation, as well as some excellent remarks of his in the 1st volume of the Cambrian Register. A systematic dissertation, however, is still a *desideratum*, and one, perhaps, which he alone can satisfactorily supply.

† Arch. of Wales, vol. ii. p. 59—60. Tr. 14 and 15.

‡ The word in the original is Prifgaer, which means a fortress, or fortified town of the first order, not perhaps exactly correspondent with our modern idea of town, although that word is used in the translation.

nation of the Cymry granted him his demand under an irrevocable stipulation. For in consequence thereof the Coranians found an opportunity to make an invasion of the island. Of these men there returned none, nor of their line or progeny. They went on an invasive expedition as far as the sea of Greece, and, there remaining, in the land of Galas and Afena, to this day, they have become Greeks.

The second Combined Expedition was conducted by Caswallon, son of Beli, the son of Manogan, and Gwenwynwyn and Gwanar, the sons of Lliaws, son of Nwyfre, with Arianrod, the daughter of Beli, their mother. Their origin was from the border-declivity of Galedin and Essyllwg, [Siluria], and of the combined tribes of the Bylwennwys; and their number was three-score and one thousand. They went with Caswallon, their uncle, after the Cæsarians, [Romans], over the sea to the land of the Geli Llydaw, [Gauls of Armorica], that were descended from the original stock of the Cymry. And none of them, or of their progeny returned to this island, but remained among the Romans in the country of Gwasgwyn, [Gascony], where they are at this time. And it was in revenge for this expedition that the Romans first came into this island.

The third Combined Expedition was conducted out of this island by Elen, the Armipotent, and Cynan, her brother, lord of Meiriadog, into Armorica, where they obtained land and dominion and royalty, from Macsen Wledig, [the Emperor Maximus,] for supporting him against the Romans. These people were originally from the land of Meiriadog, and from the land of Seisyllwg, and from the land of Gwyr and Gorwennydd; and none of them returned, but settled in Armorica, and in Ystre Gyvaelwg, by forming a commonwealth there. By reason of this combined expedition the nation of the Cymry was so weakened and deficient in armed men, that they fell under the oppression of the Irish Picts; and therefore Gwrtheyrn Gwrthenau, [Vortigern], was compelled to procure the Saxons to expel that oppression. And the Saxons, observing the weakness of the Cymry, formed an oppression of treachery, by combining with the Irish Picts, and with traitors, and thus took from the Cymry their land, and also their privileges and their crown.

These three Combined Expeditions are called the three Mighty Arrogances of the nation of the Cymry; also the three Silver Hosts, because of their taking away out of this island the gold and the silver, as far as they could obtain it by deceit, and

artifice and injustice, as well as by right and consent. And they are called the three Unwise Armaments, for weakening thereby this island so much, as to give place in consequence to the three Mighty Oppressions,—that is, those of the Coranians, the Romans, and the Saxons.

[Ur, here mentioned, is the same with Urb Lluyddawg, noticed in Triad x. in the last Number. At what period he arrived in Britain does not appear very evident; but it must have been some time previous to the Roman invasion. Nor is it certain to what part of Greece or its vicinity, he and his followers emigrated. Galas may mean Galatia, or Gallogræcia, so called from a colony of Gauls or Celts, by whom it is supposed to have been peopled. When St. Jerome was there, in the fourth century, he recognized the Celtic tongue, which he had heard spoken at Trêves. That part of Galatia, called Paphlagonia, was formerly inhabited by the Heneti, from whom originated the Veneti in Italy, also of Celtic extraction.—With respect to the expedition of Caswallon, Cæsar himself seems, in some degree, to confirm the account here given, although the amount of the force, which accompanied him, seems to be over-rated. Cæsar's words are, " In Britanniam proficisci contendit, quod, omnibus " ferè Gallicis bellis, hostibus nostris inde subministrata auxilia " intelligebat."—(*Bell. Gal. Lib.* 4, *c.* 20.)——Galedin, mentioned above and also in Triad VIII, may have been a part of the Netherlands; and Bylwennwys the Boulognese. But these conjectures are, by no means, offered positively.—The expedition of Cynan took place about the end of the fourth century. Meiriadog, the place whence he was distinguished, comprised the north-eastern division of what was antiently Powys. Seisyllwg was the name of parts of the present Counties of Brecon and Glamorgan: and Gwyr and Gorwenydd were Gower, and the adjacent part of Glamorgan. Ystre Gyvaelwg was, most probably, some portion of what is now Normandy: the name implies a district comprehending a junction of brows or ridges of hills.—The name of Vortigern, it may be noticed, given to Gwrtheyrn, mentioned in this and a preceding Triad, belongs to the Irish dialect, and was first applied to him by Bede, who might have learned it from his Irish teachers in Iona.]

XIII. The three Mighty Oppressions of the Isle of Britain, that combined together, and therefore became one oppression, which deprived the Cymry of their privileges, their crown, and their lands. The first was that of the Coranians, who confederated

with the Romans, so that they became one; the second, that of the Romans; and the third, that of the Saxons, who confederated with the other two against the Cymry. And this came from God, as a punishment for the three mighty arrogances of the nation of the Cymry, as their intentions could not have been founded in justice.

TRIADS OF WISDOM *.

XXI. The three chief actions of wisdom: to look at every thing, to endure, upon occasion, every thing, and to keep one's self free from every thing.

XXII. From three things a correct judgment may be obtained: from knowing the truth, from discerning necessity, and from generous love.

XXIII. The three principal instructors of man: sense from nature, in its discernment, reason from exertion, in its consideration, and conscience from impulse, in judging; and without the instruction of these three there can be nothing complete or correct in the knowlege of wisdom.

XXIV. Three things, which are but one in their original derivation: truth, justice, and mercy; that is, from the same love do these three proceed, for love is the summit of wisdom.

XXV. The three foundations of the understanding: the knowlege of tendency and counter-tendency, the knowlege of event and counter-event, and the knowlege of opinion and counter-opinion. And from these comes the understanding; for the understanding is the comprehension of being and counter-being, according to possibility.

XXVI. Three things, which bind the good to a man; the doing of it once himself, the request of it once from another, and the commendation of it once in another, or in the hearing of another.

XXVII. Three ways, by which good may be instilled into a man: the commendation of good done by him in the hearing of another good person, the performance of a good action in his presence, and silence as to a fault he may possess.

XXVIII. From three counsels combined one good counsel may be obtained: from the counsel of a friend, the counsel of a foe, and the counsel of one's own conscience.

XXIX. From three languages may be obtained the language of

* Arch. of Wales, vol. iii. p. 203.

truth: from the language of nature, the language of reason, and the language of conscience.

XXX. The essences of all morality: instruction, reason, and conscience.

BARDIC TRIADS.—RELATING TO LANGUAGE*.

The three indispensibles of language: purity, copiousness, and aptness.

The three ways, whereby a language may be rendered copious: by diversifying synonymous words, by a variety of compounds, and by a multiformity of expression.

The three qualities, wherein consist the purity of a language: the intelligible, the pleasurable, and the credible.

The three supports of language: order, strength, and synonymy.

The three correct qualities of a language: correct construction, correct etymology, and correct pronunciation.

The three uses of a language: to relate, to excite, and to describe.

The three things, that constitute just description: just selection of words, just construction of language, and just comparison.

The three things appertaining to just selection: the best language, the best order, and the best object.

The three dialects of the Welsh language: the Ventesian or Silurian, the Dimetian, and the Venedotian. And it is allowable in poetry to use all of them indiscriminately, agreeably both with the opinion and authority of the primitive bards.

THE WISDOM OF CATWG†.

HIS EXCEPTIVE APHORISMS.

There is no truth except that, which it is not possible to vary.

There is no equity but that, which cannot be dispensed with.

There is no good but that, which cannot be improved.

There is no evil but that, which cannot have its worse.

* These Triads are selected from the number given by Mr. Owen Pughe in the Preface his Edition of Llywarch Hên's Poems. On some future occasion the Editor may have it in his power to present his readers with the whole of the Bardic Triads in in a systematic form.

† Arch. of Wales, vol. iii. p. 14.

There is no worst save that, from which no one good is derivable.

There is no fitness but that, which it is not possible to distort.

There is nothing distorted but that, which cannot be fitted.

There is nothing complete but that, wherein a defect is impossible.

There is no defect save that, from which no one benefit can be procured.

There is no benefit but where a contrast is not possible.

There can be no contrast except to evil.

There is no contrast to evil but God.

There is no God but he, than whom there can be none better.

There is nothing which cannot have its better, save the best of all.

There is no best of all except love.

There is no love but God; God is love.

BARDIC PORTRAITS.

ANEURIN.

Although Aneurin was not a native of that part of the island, which is now called Wales, still the language in which he wrote, and the affinity of the stock, from which he was descended, with that of the Cymry fully entitle him to be numbered amongst their ancient bards. Accordingly he has ever been claimed by the Welsh as forming a part of that constellation of genius, which shed so much lustre on their literary annals during the sixth century.

Aneurin of Flowing Muse, as he has been called, and whom the Triads denominate also Monarch of the Bards, was one of the sons of Caw ab Geraint, a chieftain of the Ottadini, who occupied that part of the kingdom now called Northumberland,—a people, as above observed, of kindred extraction and speech with the Cymry*. Our bard was, most probably, born about the close of

* The Ottadini were perhaps descendants of the Lloegrwys, who, according to Triads VII. and IX. translated in the last number, settled in the northern parts of the kingdom. The Welsh name was Gododini, or Gododiniaid, implying the inhabitants of a region bordering on the coverts, whence the Romans formed their Ottadini, by rejecting the initial letter, and whence too Aneurin took the name of his poem.

the fifth or the beginning of the sixth century, and was one of a numerous issue, according to some accounts four and twenty, of whom the celebrated Gildas was also one, if indeed Gildas and Aneurin be not, as has been plausibly conjectured, two names for the same individual *.

Of the early life of Aneurin we have no account; but, when arrived, as we may presume, at the age of manhood, we find him honourably engaged in the defence of his native country against the incursions of the Saxons. He fought, on this occasion, under the banners of Mynyddog Eiddyn, who commanded the Britons in the disastrous conflict of Cattraeth †, which, according to the authority of Aneurin, three only, himself being one, of three hundred and sixty-three British chieftains survived. His own safety he ascribes, like Horace on a similar occasion, to the sacredness of his poetical character ‡. The fatal result of this battle deprived Caw of his territory, and compelled him, with the small remnant of his children, to seek a refuge in Wales. Accordingly, he and a part of his family settled in Anglesey, where lands were allotted to them by Maelgwn, at that time Prince of Gwynedd; while Aneurin became an inmate of Catwg's college at Llanfei

* This is very reasonably presumed from the similarity of the names, one appearing to be merely a translation of the other, and from the still stronger circumstance of Gildas and Aneurin not being found together in any of the antient MSS., which enumerate the children of Caw. See the account of Aneurin in the Cambrian Biography.

† The force, that accompanied Mynyddog on this occasion, is described in the Triads as "one of the three pass-protecting clans of the Isle of "Britain." Some copies have "Tair gosgordd *addwyn*;" (see Arch. of Wales, vol. ii. p. 69,) but the most probable reading is "Tair gosgordd "*adwy*," (Ib. p. 8.) which may afford some clue to the particular nature of the battle of Cattraeth.

‡ To this he alludes in the following line:

"A minneu o'm guaetvreu, guerth vy guenaut."

"And I, who was saved from the spilling of blood, as the reward of my fair "song."

Mr. Davies, in his translation of the Gododin, (*Mythology and Rites of the Druids*, p. 341,) has most strangely perverted the meaning of this line, which he renders,

"And myself through my streams of blood, the reward of my song;"

thereby representing Aneurin as wounded, and wholly disregarding the beautiful poetical feeling, which the bard evinces on the occasion of his escape. But this is not the only instance, wherein this ingenious writer has mis-translated the Gododin, apparently, indeed almost avowedly, with a view to serve his extraordinary hypothesis: in his attachment to which he has not only overlooked the Triad, alluded to in the last note, but the testimony of the ancient bards.

thin, apparently the favoured resort of the genius and learning of that period.

It must have been here, that he formed that intimacy with Taliesin, to which he makes allusion in his Gododin: an instance of which may be seen in the following passage,—

Of the mead and of the horn,
And of the assembly of Cattraeth,
I, Aneurin, will frame,
What Taliesin knows,
A song of participation,
Which shall be offered by Gododin
Before the dawn of the day of toil *.

Taliesin likewise appears to bear testimony to this connection, when he thus speaks of his brother bard,—

I know the fame of Aneurin,
That celebrated genius,
Even I, Taliesin,
From the banks of the lake Ceirionydd.

It was, most probably too, in the propitious retreat of Catwg's College, that Aneurin wrote his famous Gododin, which has been described as the most ancient poem in Europe, after those of the classical writers †. And, if the genuineness of the effusions, ascribed to Ossian, be not satisfactorily proved, the Gododin must be entitled to this distinction. This, and another poem, called The Odes of the Months, are all that are now admitted to be extant of the works of this distinguished Bard, and are preserved under his name in the Archaiology. Aneurin is thought

* The original is as follows:

" O ved o vuelin,
O Gattraeth wnin,
Mi a na, vi Aneurin,
Ys gwyr Taliesin,
Oveg cyvrenhin,
Neu chenig Ododin
Cyn gwawr dydd dilin."

Mr. Davies, whose translation, in this instance also, differs from that given above, observes upon the passage, that " from it as well as from the gene-" ral tenour of the work it is evident, that the Gododin was not undertaken " as one single poem with a regular and connected design."—Mythology and Rites of the Druids, p. 356. Nothing of this kind, however, is evident, if the version, submitted in the text, be correct.

† Edward Llwyd, in his Archæologia, p. 254, gives A. D. 510 as the probable date of this production: but this appears a little too early.

to have spent the remainder of his days at Llanfeithin. The period of his death has been fixed about A. D. 570, when, according to two Triads, he was killed by Eidyn, son of Einygan, by the blow of an axe, which is therefore described as "one of "the three accursed deeds of the Isle of Britain."

As it is intended to enter hereafter into a critical examination of the Gododin, a reference to its general characteristics is all that can be now required. This ancient poem, of which about nine hundred lines are preserved, is evidently in an imperfect state; a circumstance, which, with the peculiarity of its dialect, the errors of transcribers, and the obscurity occasioned by the lapse of thirteen hundred years, has necessarily thrown a shade over some parts of it. Yet, even through all these disadvantages, it is possible to trace many sublime and pathetic features, as well as that epic character, which, no doubt, originally belonged to it. And passages may be selected to justify the high estimation, in which it was formerly held, at a time, perhaps, when this opinion was founded on more accurate copies, and more perfect remains of this celebrated production.

The greatest portion of what is now preserved is occupied by elegiac tributes to the memory of the heroes who fell at Cattraeth. And an old commentary describes the number of stanzas to have been equal to that of the chieftains they were designed to commemorate, which must have extended the poem considerably beyond its present length. The metre, in which the Gododin is written, is a mixture of the lyrical and heroic, the latter of which bears a strong resemblance with the correspondent measure of the Italian poets, and particularly with that used by Tasso in his Gierusalemme Liberata: a circumstance, which seems to denote a kindred origin in the poetry of the two nations. In the epic character of the poem, to which allusion has already been made, an imitation of the Greek and Roman poets may clearly be traced, from which it may be inferred, that Aneurin, as well as Taliesin, was well versed in the classical literature of that age. Nor will it be too much praise to say, that, as a scholar and a poet, he formed one of its brightest ornaments *.

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* If his identity with Gildas could be proved, the propriety of this eulogium would be still more apparent.

WELSH MUSIC.—No. III.

To the EDITOR *of the* CAMBRO-BRITON.

SIR,—Having, in my preceding letters, made such general observations, as I deemed necessary, I shall, without any farther preamble, notice a portion of the Welsh Melodies.

"Rhyfelgyrch Gwŷr Harlech," or *The March of the Men of Harlech*, is an energetic composition, in the style of "Scots wha ha'e wi' Wallace bled," but with a much greater variety of modulation. When the Denbighshire Militia were for many years, during the late wars, from their native county, their Colonel, the patriotic Sir W. W. Wynn, invariably ordered his band at all grand reviews, to play this fine martial air.

"Morfa Rhuddlan*," or *The Marsh of Rhuddlan*, has been already mentioned. It is a sweetly plaintive air, in G *minor*. Our bards have written many songs to this tune, and some of the singers chaunt Pennillion to it. The commencement of the second part in the relative *major* key, B *flat*, bursts upon us, like the last effort of the unconquered spirit of a dying hero.

"Hela'r Ysgyfarnog," or *Hunting the Hare*, is a very lively air, and often introduced in dramatic pieces. One of Matthews's best songs, in his "Trip to Paris," was to this tune; and G. A. Stevens's celebrated song of "Songs of Shepherds" is adapted to it.

"Ar hŷd y Nôs," or *The live long Night*.—Of all the Welsh airs this perhaps is the most popular in England, partly owing to its own beauty, and partly to the pathetic words, which were written to it, (by Mrs. Opie I believe) commencing

"Here beneath a willow sleepeth
Poor Mary Anne."

There is scarcely a composer who has not written variations on this melody, particularly for the harp. And lately Liston, the actor, has introduced a comic parody on it, which he sings, riding on an Ass, and wherein the simple burthen of the original is burlesqued into "*Ah! hide your Nose.*"

* Morfa Rhuddlan, on the banks of the Clwyd in Flintshire, was the scene of many battles between the Welsh and the Saxons. At the memorable conflict of 795 the Welsh were unsuccessful, and their monarch CARADOG slain.

In Wales it is considered by the prize-singers as a mere bagatelle, and generally introduced as the last strain at convivial meetings, when extempore stanzas are sung to it, alternately, by the company. The words, adapted to this air in the selection before me, commence thus:

" Sweet the tale of minstrels merry
Ar hyd y nos,
Sweet the rest of herdsmen weary
Ar hyd y nos;
And to hearts opprest with sorrow,
Forced the mask of joy to borrow,
Comfort is there till the morrow,
Ar hyd y nos *."

" Glân Meddwdod Mwyn," or *Good humoured and fairly tipsy.*—It is impossible to give a faithful translation of *Glân meddwdod mwyn.* The air is a very beautiful one, and very frequently sung in Wales; as a two-part song it is exceedingly effective. Many Pennillion on various subjects are chaunted to this tune, the metre of which is long, consisting of eleven syllables: e. g.

" If friendship and love be not blessings divine,
In life there's no pleasure, no music in song."

" Llwyn Onn," or *The Ash Grove.*—In my first letter I stated, that the celebrated song in the Beggar's Opera of " Cease your Funning " is to this air a little varied. So also is " Beauty in Tears," sung by Mr. Braham, in Lodoiska. This melody is a great favourite among the singers with the harp; but it requires an extensive compass of voice to do it justice. The metre of the stanzas, which are sung to it, is long like the one just mentioned; yet the professed singer will introduce Pennillion of different measures and lengths, by allowing the harper to play a few bars alone, and will contrive to finish, with the nicest precision, with the air. This is a peculiarity belonging to the Welsh mode of singing with the harp, which I shall more fully explain on another occasion.

I remain, Sir,
Your obedient Servant,
Oct. 5 1819 JOHN PARRY.

* The burthen " Ar hŷd y nôs," which means literally " during the night," is introduced with propriety here, as the English reader may perceive.

CRITICISM.

COLL GWYNFA: *or* PARADISE LOST translated into WELSH *by* W. O. PUGHE, F. A. S. 8vo. pp. 371. 8s. E. Williams, 1819.

IN resuming the gratifying and proud task of comparing our national version of Paradise Lost with the original little remains to be done beyond a selection of those passages, in which the skill of the translator appears to have been most happily exercised. It will not be possible indeed, within the necessary limits of this examination, to supply an adequate notion of the full extent, to which his command of our language has enabled him to carry this excellence. But, as there are some parts, upon which Mr. Pughe seems to have bestowed an extraordinary degree of pains, a few of these will be selected to justify the approbation, with which the work has already been noticed. Yet, in offering these, it is not meant to deny, that some of those trivial blemishes,

Quas humana parùm cavit natura,

may occasionally be discovered in this, as in every other work of man. But who would not wish to turn from them to a contemplation of those general beauties, by which they are so much overbalanced, if not rendered entirely unimportant *?

The most remarkable feature, perhaps, of COLL GWYNFA is its literal adherence to the original, not only in the meaning, but in the very expression and metre. Yet it must not be concluded, that the translator, in thus following so closely the steps of his great prototype, has therefore become one of that servile herd of copyists, who sacrifice to a fidelity of interpretation every other species of merit. The native faculties of the Welsh language were sufficient, in Mr. Pughe's hands, to protect him against such a fate. They have even enabled him to be literal, without obliging him to be tame: and have naturalized, in his version, all the beauty and energy of the original, without suffering either to be diminished, in any material degree, by the

* Among these venial inaccuracies may be noticed the too frequent separation, at the end of a line, of articles, pronouns, prepositions, and other weak auxiliary particles from the nouns, to which they belong; instances of which may be seen in the third, seventh, and tenth lines of the extract, in page 100 *post*, beginning

"O ti mewn gorogoniant———."

But even these blemishes may belong more to the eye than the ear.

use of a less vigorous metre or a more diffuse diction. This is a privilege which no other European tongue can enjoy: it belongs alone to the peculiar pliability and inexhaustible copiousness of the Welsh.

The first extract, that follows, is a part of Satan's salutation to his infernal abode upon rising from the fiery lake. As it would be impracticable, without a sacrifice of more room than can be spared, in all cases to transcribe Milton's lines, a reference to them must in general suffice. The passage, here transcribed, is in the first book of Paradise Lost, l. 249 to 263.

" Meusydd cain
Lle mae llawenydd byth, hanfyddent gwell:
Wi! ddychryniadau, gethern fyd, a thi
O Uffern ddofn dy gynosb arfollâa;
Un yw à chanddo fryd nas tröa lle
Nac amser chwaith. Ei le ei hun yw bryd,
Ac ynddo ei hun gwna Nef o Uffern, ac
Yn Uffern Nef. Py waeth pa le, os yr
Un fath wyf fi, ac iawn fy mod, ac oll
Ond llai nog efe taranau á wnaent mwy?
O leiaf yma byddwn rydd: yma er
Cenfigen, yr Hollalluawg ni wnaeth ddim,
Ymaith nis trosa ni: diogel yn
Y fangre hon teyrnaswn, ac yn hyn
O ddewis o deyrnasu tâl y cais
Er mai yn Uffern: Gwell teyrnasu yw
Yn Uffern no gweinyddu yn y Nef."—P. 10—11.

The Welsh reader cannot fail to be struck with the expressiveness of the foregoing lines, as well as with their exact preservation of the sense of the original. A comparison of the following lines will particularly illustrate this:

" Ei le ei hun yw bryd
Ac ynddo ei hun gwna Nef o Uffern, ac
Yn Uffern Nef."

" The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven."

Yet no one can say, that the translation is the least poetical of the two.

The following delightful simile of the bees swarming to the hive (B. i. l. 768) is also rendered with great force and spirit, if indeed the superior beauty of the Welsh language have not even given it an advantage over the original.

" Mal gwenyn yn y gwanwyn, pan yw haul
Yn rhed y Tarw, yn gyflu à ddinëant
Yn syw fagwyon am y cwch; yn mhlith
Gwyry wlith a blodau gwibiant hwy, neu ar
Yr astell lefn, y rhaccaer id eu caer
O wellt, à rathid ag eu dail eu hun,
A dadiant eu gorchwylion gwlad."—P. 28—9.

The possible adaptation of the sound to the sense, in poetry, is likely to continue, as it ever has been, a sort of *vexata quæstio* in the critical world. While some contend for many examples of this singular coincidence in Homer, Virgil, and other epic poets, others regard them as no more than the visions of those enthusiasts, who see a connexion in cases, where there is not naturally any affinity. Dr. Johnson, however, who was, by no means, a convert to this theory, has admitted Milton's description of the creaking of hell-gates to give us a strong notion of this presumed union of sound and sense, or rather of the manner, in which the former may be employed to illustrate the latter. And Mr. Pughe must be allowed the credit of having most successfully imitated this quality of Milton's lines (B. ii. l. 879) in the following version.

" ———— trwy serth chwim agorynt gan
Chwyrn encil a chan drydar cras y pyrth
Uffernawl, ar eu col o rygnu croch
Daranau, hyd nas crynai isaf sawdd
O Abred."—P. 60.

The words employed in this passage are, to the full, as rough and jarring as the English; and, perhaps, the expression of

" ar eu col o rygnu croch
Darannau "

is superior to the correspondent one of

" and on their hinges grate
Harsh thunder."

It may be remarked here, that Abred, used in the preceding lines, is a word of Welsh origin, implying a state of evil or wretchedness, and therefore appropriately used for Erebus, while the similarity of the two names seems to indicate a kindred derivation. Many instances occur in Coll Gwynfa of genuine Welsh names being used in cases, where other languages invariably borrow from the Latin or Greek. Tryblith and Awenyddion, by which Chaos and Aonides are properly rendered in the extract given

in the first Number of the CAMBRO-BRITON, may be noticed as being, among others, instances of what is here meant. And the very name itself of the poem * is a beautiful illustration of this independent quality of the Welsh tongue, and does, besides, great credit to the translator's judgment.

Another instance, similar to the one last quoted, of the happy manner, in which Mr. Pughe has caught the spirit of the original, occurs in his translation of the following lines, describing Satan's floundering progress through the gloomy region of Chaos, which also has been considered to exhibit the concurrence of sound and sense already adverted to.

" So eagerly the Fiend
O'er bog, or steep, through strait, rough, dense or rare,
With head, hands, wings, or feet, pursues his way,
And swims or sinks, or wades, or creeps, or flies."

" ——————————cymaint awch y Mallt,
Tros gors, tros allt, trwy gul, garw, dwys, neu daen,
Gan ddwylaw, edyn, traed, canlynai ar
Ei hynt, a nofia, sodda, creinia, neu
Eheda."—P. 62.

Many similar passages occur in Milton, whose language, abounding in monosyllables, afforded him a peculiar facility in this respect. His translator had no such advantages on his side, but, on the contrary, every thing against him.

Satan's fine address to the Sun, in the fourth Book (l. 32), is given with great spirit and fidelity. The exordium will be found particularly worthy of being here transcribed: notwithstanding the apparent eye-sores adverted to in a preceding note.

" O ti mewn gorogoniant ar dy rwysg
A welir yn llywiadu megis Duw
Y newydd fyd: oddiwrth dy olwg y
Gorchuddiant yr holl ser eu pènau mân;
Neud arnat ti y galwaf, ond nid yw
Lais câr, a chan dy enwi di O haul,
Ac i fynegi gased imi dy
Belydron ynt, à ddygant imi gof

* The literal meaning of COLL GWYNFA is the Loss of the Place of Happiness. In this sense GWYNFA has been used by the bards for Paradise. An instance may be seen in the lines of Cynddelw, adopted by Mr. Pughe as his motto to this translation. The Welsh term must be allowed to be at least as significant as Paradise, which is retained in all other versions of Milton.

Fy syrthiad, a gogoneddused uwch
Dy rod yr oeddwn, nes i falchder a
Gorymgais gwaeth fy mwrw i lawr yn Nef
Yn erbyn brenin Nef o gynneu trais."—P. 96—7.

The description of the changes of the fiend's countenance, at the conclusion of this address, (l. 114,) is also rendered in the same happy manner.

" Mal hyn tra gwedai, pylai y naill nwyd
Dair gwaith ei wedd yn welw, cenfigen, llid,
A dwfn anobaith; ei echwynawl drem
Anafai hyn, gan ei gyhuddaw ef
Tan rithiad ffug, o sylwa arno neb.
Oddiwrth y fath anwydau bryntion ynt
Nefolion byth yn lân."—P. 99.

The approach of morning, and the waking of Adam, at the beginning of the fifth book, described by Milton with such exquisite softness, appear to no less advantage in the Welsh. Indeed, this is one of those passages, in which Mr. Pughe appears to have drawn most copiously from those stores of melody which our language contains. Nothing can excel the mellifluence of some of his lines. The very commencement may be selected in justification of this assertion; unless indeed even they are surpassed in sweetness by some that follow *.

" Y bore weithion ar ei breilw rawd
O ddwyr yn eddain, heuai ddaiar las
A gleinion, pan ddeffröai Addaf, wrth
Ei arfer, can ysgafned oedd ei gwsg
O ddyli iach ac araul darddion, mal
Y taenid gan ddain odwrdd chwyf y wawr
Ar ddail a gofer, a ffrill ednaint ar
Bob cainc mewn cân o bylgaint."—P. 130.

The following is the Italian translation of the same beautiful passage: and it only requires a comparison of it with Mr. Pughe's version to prove the superiority of the latter. There is a mellowness in the Welsh lines, to which the others have no pretension.

" Già nel sereno clima di Levante,
Avangando il Mattino i rosei passi
Spargea di perle orientali il suolo;
Quando alla solit', ora Adám svegliossi:

* This observation applies particularly to Adam's address to Eve, when he awakens her, and of this to the last four lines.

Lieve com' aria è il sonno suo, cui nutre
Pura digestione e soporiferi
Temperati vapori; e leggiermente
Disperde il susurrar di fronde e rivi
Al ventilar della novella Aurora,
E il garruletto matutino canto
Degli augelletti in ogni verde ramo."

The celebrated Morning Hymn of Adam and Eve, in the same book, is likewise very finely rendered; but, from its length, cannot, unfortunately, be transplanted into these pages. Nor can a part be given without injustice to the rest.

A space must, however, be allowed for the first fourteen lines of the beautiful Invocation to Urania, in the commencement of the seventh book. They will be found in every way worthy of the original, and are particularly distinguished by those melodious sounds, in the selection of which Mr. Pughe, as before observed, has evinced so much taste and so extraordinary a felicity.

" Disgyna di o Nef, Nyfedon, ar
Hwn enw iawn os gelwir di, dy lais
Dwyfolaidd o areiliaw goruwch bán
Olympw y dwyrëaf, ac uwch hed
Pegasw aden. Nid yr enw ond
Yr ystyr wyf yn galw am ei blaid:
Am mai tydi nid o awenolion naw
Yr wyt, na chwaith ar ben Olympw hen
Y trigi di, ond ganed ti o Nef,
Cyn bod na bryniau na ffynnonau ter,
Ti ymddyddanit â Doethineb oed
Tragwyddawl, yw Doethineb chwaer i ti,
A chyda hi chwarëit yn ngwydd y Tad
Hollnerthawl, boddawl o dy nefawl gân."

P. 194—5.

Nyfedon and Pegasw, by which Urania and Pegasus are rendered in this passage, afford another instance of the native richness of the Welsh tongue. And Mr. Pughe, in a note on the words, suggests, that the roots of the latter may be found in that language. The former is purely Welsh.

The extracts from Coll Gwynfa must now, with whatever reluctance, be brought to a close. One other only can be admitted, and that is the sublime passage, in which the Almighty is

described on his return to Heaven after the great work of the Creation:

> " Followed with acclamation, and the sound
> Symphonious of ten thousand harps, that tun'd
> Angelic harmonies."—B. vii. l. 557, *et seq.*

They are thus rendered by Mr. Pughe, with a remarkable union of beauty and dignity, and may be advantageously compared with the Welsh translation of some of the same fine ideas in the 24th psalm.

> " I fyny echwai efe gan floedd mawlâad
> A chyson sain deg mil telynau per
> A leisient eilwy Engyl: daiar gron
> Ac awyr á adseinient (mae ar gof
> I ti, o glywed) Nefoedd ac achlân
> Cyfluoedd ser á ddiaspedent, ar
> Eu gorsaf y gwrandawent hwynt y mwth
> Blanedau, tra esgynai y gwymp rwysg
> Yn orfoleddawl. Chwi dragwyddawl byrth,
> Agorwch, cenynt, ïe agorwch, chwi
> Y Nefoedd, drysau bywiawl; doed i mewn
> Y Peryf mawr yn ddychweledig oc
> Ei waith ardderchawg, ei chwe dydd gwaith, byd;
> Agorwch, a rhag blaen aml; canys Duw
> Teilynga aml ofwyaw yn foddâus
> Drigfânau y cyfiawnion, hefyd gan
> Gyweithas fynych yr anfona ei
> Adeiniawg genadwri nefawl rad."—P. 215.

The passages, that have here been quoted from Coll Gwynfa, must, it is hoped, have made it unnecessary, as it respects the Welsh reader, to dwell longer on the characteristic merits of this performance. But, in order to induce strangers to our language to cultivate an acquaintance with it, it may be right to give a summary view of those particulars, in which its excellence mainly consists.

Hitherto, it cannot be denied, even the most celebrated of our modern prose productions had failed to do full justice to the remarkable capabilities of our native tongue. There is something in most of them so harsh and inelegant, that the student, it is feared, has often turned with aversion from those features, which belonged to the writer rather than to the language. It

remained for Mr. Pughe, and perhaps it belonged to him alone, to vindicate the innate energies of the Welsh tongue, to re-assert its classical properties, and to unlock those springs of melody, which are so emphatically its own. In the prosecution of this patriotic design, he may be considered by some, to have availed himself too extensively of his intimate acquaintance with the literature of past times. Some may think, that he has evinced too great a partiality for certain words, and constructions of speech, which they may be disposed to regard as antiquated and obsolete. But such objectors should consider, that, in this view, the Welsh differs from all modern tongues. It has not been enriching itself, like them, from the stores of other languages; it has not been continually acquiring new lustre from the polish of foreign idioms:—but unhappily, on the contrary, it has, in the mouths of the vulgar and illiterate, been gradually losing, as an oral language, much of its native richness and purity. It has, in this respect, undoubtedly been debased from its genuine value. But, it fortunately possesses, within itself, a magical faculty of renovation, by which it may be restored to all the grace and majesty it possessed a thousand years ago.

This is the great work Mr. Pughe has achieved. He has re-embodied the expressive dialects of our venerable tongue; he has displayed it to our view in all its pristine copiousness, and has united, in his diction, such various combinations of beauty and energy, as no other Welsh production of modern times has exhibited. He has thus rescued our language from a reproach, to which it had been too long exposed, by expunging those barbarisms, which had been generated by an ignorant use or a corrupt taste. He has borrowed a ray from the genius of past times to dispel the gloom of the present. Wherever, therefore, he may appear to be antiquated, he is only the more classically and the more purely Welsh.

In conclusion, as it has been said by one of the encomiasts of Milton, with reference to Paradise Lost, that he found in it universal knowlege, so it may be observed, without an hyperbole, of this translation, that it combines the universal excellence of the Welsh tongue. It forms an admirable illustration of the Dictionary by the same writer: and, whatever may be the cavils or the prejudices of some, these works are destined to be forgotten only with the language, which they have so eminently contributed to adorn.

***

THE MISCELLANIST.—No. I.

Of all the duties, imposed upon the conductor of a publication like this, the most difficult, or, at least, the most delicate is that, which regards a proper selection of the contributions, with which he is favoured. The fear of sharing the fate of that ill-omened painter, who, in his endeavours to gratify all, found at length, that he had pleased none, must continually haunt his waking and sleeping hours, with reference to this part of his task. From the days of the renowned Spectator to the present, this circumstance has been found to be a serious deduction from the enjoyments of those important personages, who, as Editors of periodical works, court the suffrages of the public. Why, therefore, should the conductor of the CAMBRO-BRITON hope to escape the common lot of the fraternity? Thus early, indeed, in his literary career have these bitters of his employment mixed themselves with its sweets. Of the many contributions, which have already reached him, he has felt himself obliged to reject some, choosing rather to incur the possible enmity of a few, than to forfeit the good opinion of all. And, as a particular notice of these might, in many cases, be deemed invidious, he thinks it more prudent thus generally to observe, that no communication can be admitted into the CAMBRO-BRITON, which has not some reference to that main design, which has been already so fully explained. And, where the intention to promote this is evidently sincere, the Editor promises, that he will not be fastidiously scrupulous about the means.

There is another point, that requires here a more particular consideration. Among the contributions, so kindly offered to the CAMBRO-BRITON, several, however worthy of notice, cannot conveniently be marshalled under those general heads, which it has been thought advisable to adopt in the disposition of this work. These communications may be considered of the same nature as the VELITES or light troops, which hover on the flanks of an army instead of forming a part of its main body. It has, therefore, occurred to the Editor, to form these irregulars into a separate body, under the title of the MISCELLANIST, the first specimen of which is here offered. And, while this arrangement cannot be adjudged incompatible with the general aim of the CAMBRO-BRITON, it may be found, at the same time, a welcome relief to its more formal or more grave lucubrations.

The letter, which follows first in order here, is upon a topic at once interesting and new. And, if the Editor were disposed to dissent at all from the opinion of the ingenious writer, it would be merely by observing, that he does not perceive that nationality (if he may be allowed the term) in the Welsh character, which distinguishes that of the other nations alluded to in the letter. This remark is particularly applicable to the Scotch, whose peculiar manners and dialect form the grand charm of all those novels, which the general voice has ascribed to Scott. However, there is much merit in T. R.'s suggestion; and it may be adopted to a certain extent with considerable advantage. But he would do well to be cautious in the confidence he reposes in those legends, which are reputed to be Welsh, as they are, for the most part, undoubtedly spurious*.

To the EDITOR *of the* CAMBRO-BRITON.

SIR,—It is with no small portion of gratification that I hail, in the appearance of the CAMBRO-BRITON, a work likely to afford amusement and information to the sons of Cambria at least, if not to every admirer of its history and antiquities.

Hitherto, no periodical publication, devoted *exclusively* to subjects connected with Welsh literature, (if we except the Cambrian Register, which, it is to be feared, will never be resumed, and a work or two written in Welsh) has appeared to gratify the warm and honest feelings of her people—not, indeed, because there is a lack of talent in the Welsh, or because there is a deficiency of materials—but because no spirited individual has undertaken the task, or ventured upon a work adapted to only a small portion of the inhabitants of the British Isles. The history, the literature, and the poetry of Wales, both ancient and modern, including, of course, the manners and peculiar customs of the natives, afford ample scope for interesting dissertation, while the traditions and legends of the country supply abundant matter for amusing national tales. Each division of the kingdom has given birth to tales solely relative to the history of such division or province. The manners and scenery of Scotland, resembling so closely those of Wales, have been depicted with a pencil forcible, impressive, and not to be excelled. Those of Ireland have

* Since the above was written, the Editor has received two interesting communications from T. R. on Welsh manners, of which he hopes to make use in the next Number of the CAMBRO-BRITON; and he has no doubt they will be found an acceptable accession to its contents.

been placed before us in the most glowing colours, by the pencils of Miss Edgeworth and Miss Owenson, now Lady Morgan*; while those of England are to be found in our earliest romances and poems. Why then is Cambria backward in this respect? The gallant spirit of her mountaineers, their wild and sanguinary border-feuds, their hospitable and noble feelings will supply the novelist with *plot;* while her rocks and mountains, woods and torrents, glens and ravines would afford embellishments for his narrative. Perhaps the CAMBRO-BRITON may excite to emulation on this subject—a subject replete with interest to all the sons of Cambria, and one, against which, I trust, its pages will never be closed.

I have, for some time, been in the habit of noting traditions and legends relative to my country, and I have found that she is by no means deficient in "legendary lore" for the composition of more tales than one. It is my intention, should you deem it not irrelevant to the plan of your publication, to forward, at some future period, the legends and traditions I have collected, in the hope that they may be applied to the purposes above-mentioned.

I am, Sir, your sincere well-wisher,

London, October 2, 1819. T. R.

The letter of TUDOR, which follows next, is of a graver cast than the preceding, notwithstanding that it comes in the fascinating shape of a love-tale, as its chief bearing is upon an historical point, which it is not very easy to determine. But Cambrian, or more properly Cimbrian, seems to have been a general appellation in many places; and, as the Cimbri or Cymry crossed Tartary in their progress towards Europe †, this circumstance may account for the name, to which TUDOR refers.

To the EDITOR *of the* CAMBRO-BRITON.

SIR,—In Dr. Jeremy Belknap's Life of the intrepid Captain John Smith, the founder of Virginia, in North America, who lived about 1600, the following remarkable passage occurs.—Smith, it seems, had been sold as a slave to Basha Bogal, who sent him

* By-the-bye, some of the critics attribute the appearance of the *Scottish Novels* to the writings of Lady Morgan, and say, that the author of Waverley is an imitator of this lady. If so, how greatly has he excelled his prototype!

† See CAMBRO-BRITON, No. 2. p. 47.—ED.

as a present to his favourite mistress at Constantinople. The lady could speak Italian, with which language Smith was acquained, and he soon won her affections.—"The connexion proved so tender," says the writer, "that, to procure him for herself, and prevent him from being ill used, or sold again, she sent him to her brother, the Basha of Nalbraitz, in the country of the CAMBRIAN TARTARS, on the borders of the sea of Asoph."

Can you, or any of your Correspondents, throw a light on the above interesting subject?

Your's, respectfully,

Denbigh, October 5, 1819. TUDOR.

The Editor concludes this Number of the MISCELLANIST with the latter part of a letter lately received in his official capacity, as it expresses sentiments, in which, although not apparently designed for the public eye, he is sure no Cambro-Briton will refuse to concur.

To the EDITOR *of the* CAMBRO-BRITON.

SIR,—Though not deeply read in the literature of my country, I know sufficient to convince me, that the genius of her sons is of no common cast. I trust, that, through your laudable exertions, the attention of the learned will be directed to her literature,—that the treasures, which have long lain hid in the ruins of her majestic halls, will be brought forth,—and, that those individuals, who have been fostered in her luxuriant vales, or have sprung forth

"deep in her unprun'd forests
Mid the roar of cataracts,"

will be induced to improve their knowlege of their native language, which is at once nervous, energetic, and sublime, and, be yet identified as the descendants of the men, who first gave dignity to the soil of Britain!

I am, with best wishes for the prosperity of your interesting Magazine,

A CAMBRO-BRITON.

Denmark Hill, Camberwell,
October 6, 1819.

***

AWEN CYMRU.

Æth rodd yw athrwydd Awen.——Edm. Prys.

PENNILLION.

XVII.

Gwyn eu bŷd yr adar gwylltion,
Hwy gânt fyn'd i'r fan y fynon';
Weithiau i'r môr, a weithiau i'r mynydd,
A dawod adref yn ddigerydd.

XVIII.

Trwm y plwm, a thrwm y cerig,
Trom yw calon pob dyn unig,
Trymaf peth tan haul a lleuad,
Canu'n iach, lle byddo cariad.

XIX.

Yn hên, ac yn ieuanc, yn gall, ac yn ffôl,
Y merched sy'n gwra, a minnau ar yr ol;
Pa'm y mae'r meibion i'm gweled mor wael,
A minnau gan laned a merched sy'n cael?

XX.

Blodau 'r flwyddyn yw f' anwylyd,
Ebrill, Mai, Myhefin hefyd;
Llewyrch haul yn tywynu ar gysgod,
A gwenithen y genethod.

XXI.

Da gan adar mân y coedydd;
Da gan ŵyn feillionog ddolydd:
Da gan i brydyddu 'r hafddydd
Yn y llwyn, a bôd yn llonydd.

XXII.

Hawddfyd i ddydd yr Awen,
Pan oeddwn gynt yn fachgen,
A chyda 'r gôg yn canu'n fwyn,
Yn nghyfor llwyn yn llawen.

A Translation of the Ode on the Death of Sir Thomas Picton, which follows in page 111.

Gerddorion mwynion a mad,—o tynnwch
O 'ch tannau alarnad;
Forwynion cenwch farwnad,
Eirian glain arwr ein gwlad. S. Price.

Dowch er côf i wylofain—ar wyddfa
Yr addfwyn lyw cywrain;
Ail ni bû i'r cu wr cain,
Er rhyfyg Groeg a Rhufain. W. WILLIAMS.

Picton, ei alon wyliodd,—rhag taerni,
Rhwyg teyrnas achubodd;
Rhyddion holl Ewrop rhoddodd;
Marw yw 'nawr a mawr y modd! J. HOWELL.

Rhodd hyfryd gwir brŷd ger bron,—a gludai
I'r gwledydd heddychlon;
Aeth, 'n ol gorphen dibenion,
I entyrch llewyrch yn llon. S. PRICE.

Pell edrych, pwy eill adrodd—y nerthol
Iawn wyrthiau gyflawnodd?
Gelyn traws o'i geulan trodd,
Ei gaerau oll a gurodd. W. WILLIAMS.

Gwych udgorn clod, nod a wna—o'r gwrthiau,
A'r gwerth nis gwahana;
Marw wnaeth, yna daeth enw da,
Yn fythol hwn ni fetha. J. HOWELL.

Landovery, July 20, 1819.

An ENGLYN on a ROCK falling down in the VALE of NEATH, by RHYS MORGAN JOHN, of Pencraig-Nêdd, written about the beginning of the last century.

Creigydd a gelltyd gwylltion—a dolydd
Ardaloedd Nêdd dirion,
Rhwygwyd a braenwyd eu bron:
Ffwrdd! unwaith gael ffordd union.

ENGLISH POETRY.

TRANSLATIONS OF THE PENNILLION.

XVII.

Those wild birds see, how bless'd are they!
Where'er their pleasure leads they roam,
O'er seas and mountains far away,
Nor chidings fear when they come home.

XVIII.

Heavy is lead and so is stone,
So is his heart, that lives alone;
But heavier far it is, they tell,
To say to her one loves,—farewell.

XIX.

Both old maids and young ones, the witless and wise
Gain husbands at pleasure, while none will me prize;
Ah! why should the swains think so meanly of me,
And I full as comely as any they see!

XX.

My fair one is the blooming year,
April, May, and June beside:
The sun-beam smiles, as she draws near,
Pearl of maidens and the pride.

XXI.

The birds delight upon the spray,
And lambs on clover-meads to play;
For me, at summer's noon I love
To muse in peace within the grove.

XXII.

Blessings to that hour belong,
When, erst a youth, my merry strain
Join'd the cuckoo's jocund song,
Near to the grove on yonder plain.

***

ODE on the DEATH of Sir THOMAS PICTON,

BY THE REV. DAVID ROWLAND.

[Although it is contrary to the plan of the CAMBRO-BRITON to admit any modern productions, that have already appeared in other periodical publications, the merit of these lines would alone be sufficient to justify the exception here made in their favour, even if it had not been required for the purpose of comparing them with the Welsh translation, inserted in the two preceding pages.—ED.]

O WAKE the lyre, ye minstrels hoar,
The deep-ton'd strings of sorrow sweep;
For Cambria's hero is no more,
Around his tomb her daughters weep.

Weep on, ye forms angelic,—pour
A flood of tears upon that tomb;
A mightier warrior ye deplore
Than any son of Greece or Rome.

Brave PICTON, son of Victory,
His life-blood shed this realm to save,
The arm, that set all Europe free,
Lies nerveless in the clay-cold grave.

He left the world a legacy,
Peace profound and prospects bright;
His work achieved, his soul burst free,
And wing'd her way to realms of light.

Who can recount each daring deed,
The feats of valour he perform'd:
The hosts he chac'd with eagle-speed,
The battles gain'd, the forts he storm'd?

His deeds shall swell the trump of fame,
Worth from honour who can sever?
He died—but left a deathless name,
In glory's blaze 'twill live for ever*.

PARAPHRASE OF THE ENGLYN,

In Page 110.

The massy crag, which tower'd on high,
And seem'd to touch the azure sky,
Exacting, like a monarch proud,
A dewy tribute from each cloud,
Is undermined by swelling frost,
Its fissures wedged, its base is lost:
Detached, it moves in horrid stride,
And tumbles down the mountain-side.
Surging o'er rocks it brooks no stay,
And crashes through the brakes its way,
Till on Neath's margin one great bound
Imbeds it in the trembling ground.
A fragment thus records a tale
Of fallen grandeur in the vale.

Bath, Sept. 20, 1819. B.

* This Ode was sung at the Carmarthen Eisteddfod, on the 9th of July, 1819, by Miss Bartlett, adapted to the air of ANHAWD YMADAEL. The preceding translation is the composition of the three individuals, whose names are affixed to the several stanzas, and was undertaken by them with the intention of rendering it as close to the original as the strict rules of Welsh poetry would permit, allowing an Englyn to each English stanza. ED.

WALES.

CYMMRODORION SOCIETY IN POWYS.—An account of the CAMBRIAN SOCIETY has already appeared in the CAMBRO-BRITON; and the laudable objects of that Institution can not but be gratifying to every native of Wales, having at heart the prosperity or the fame of his country. The pleasing duty now devolves on the Editor of recording the establishment of a similar Society in North Wales, for the same patriotic purposes, and designed to act in concert with the CAMBRIAN SOCIETY. The following is a Report of the interesting proceedings on this occasion, which has been received from a gentleman, who attended the meeting, and whose zeal in the cause of his native country entitles him to her particular gratitude.

On Wednesday, the 6th of October, a Meeting was held at Wrexham for the purpose of forming a Society in the District or Province of Powys, comprehending the Counties of Denbigh, Flint, and Montgomery, in connection with the CAMBRIAN SOCIETY already formed at Carmarthen. On this interesting occasion Sir Watkin Williams Wynn, Bart., Sir Edward Pryce Lloyd, Bart., Sir John Evans, Foster Cunliffe, Esq., Rev. Mr. Eyton, Rev. George Strong, Rev. Walter Davies, Rev. Edward Bean, Rev. John Jenkins, Rev. William Jenkins Rees, Rev. Daniel Hughes, and the Rev. John Jones were present, and the business commenced with the motion of Sir E. P. Lloyd, that Sir W. W. Wynn should take the Chair. It was then resolved, that the persons present should form themselves into a Society, under the denomination of the CYMMRODORION SOCIETY in POWYS, for the preservation of the remains of Ancient British Literature, and the encouragement of the Poetry and Music of modern Cambria; the term *Cymmrodorion* being adopted more particularly out of respect to an ancient Society of that name, of which this was to be considered a revival. In the appointment of officers several of the nobility resident in the district, or connected with it, were nominated Patrons, and, on the motion of Sir E. P. Lloyd, Sir W. W. Wynn was chosen President by acclamation. Many distinguished characters were also chosen Vice-Presidents and Members of a Committee, and the Rev. John Jones, of St. Asaph, was appointed Secretary, subject to his acceptance of the office. Several Resolutions for con-

ducting the proceedings of the Society were afterwards entered into, and a meeting of the Committee for the transacting of business was appointed to take place immediately. The worthy President having left the chair, thanks for his attention and ability in going through the business of the Meeting were moved by F. Cunliffe, Esq. and unanimously agreed to.

In commencing the proceedings of the Committee, Sir John Evans was requested to take the chair, and the several resolutions of the Society, authorising them to proceed in conducting their concerns, were read. The subjects for literary competition, and the premiums for the best compositions, were then agreed upon, and proposed, viz.

1. A premium of *five guineas*, or a medal of that value, for the best ENGLYN (Epigrammatic stanza) on *Pa beth yw Awen.* (What is poetical Genius?)

2. A premium of *ten guineas*, or a medal, for the best CYWYDD (Poem) on *Llesawl effeithiau undeb Cymru a Lloegr.* (The beneficial effects of the Incorporation of England and Wales).

3. A premium of *twenty guineas*, or a medal, for the best AWDL (Ode) on *Hiraeth Cymro am ei wlad mewn bro estronawl.* (The Longing of a Welshman for his Country in a Foreign Land).

4. A premium of *ten guineas*, or a medal, was also proposed for the best ESSAY in the ENGLISH LANGUAGE, on *The several Notices of Britain in ancient Authors, containing Extracts from the Originals, with English Translations and a Commentary thereon.*

5. A premium, or medal, of the same value for an ENGLISH ESSAY, on *The History and Character of the real Arthur, King of Britain, and the fabulous Character of that name, whether of Romance or Mythology.*

6. A Miniature Silver Harp of the value of *five guineas*, with a gratuity for travelling expences at the discretion of the Committee, was also proposed to the best Competitor on the TRIPLE HARP.

The EISTEDDFOD, for the recitation of the prize compositions and the performance of the musical competitors, was appointed to take place at Wrexham on Wednesday and Thursday, the 2d and 3d of August, 1820; and it was resolved, that gratuities, at the discretion of the committee, should be given to bards and

musicians of merit attending the Eisteddfod, who were not in affluent circumstances, towards defraying their expences. It was also resolved, that the Rev. Walter Davies, the Rev. W. J. Rees, W. O. Pughe, Esq., J. Parry, Esq. (Author of the *Welsh Melodies*,) Mr. Edward Williams, Mr. Richard Llwyd, and Mr. Edward Jones, (Bard to the Prince Regent,) should be honorary members of the Society, on account of their services in the cause of Welsh literature. And the following works, connected with the object of the Society, published or about to be published, were recommended to the notice of the Members, viz. Collections for a new History of Wales, by Mr. Edward Williams – a Poem called the *Diliw*, by Mr. David Richards,—Dr. John David Rhys's Latin-Welsh Grammar, Edited by the Rev. D. L. Jones,—Hugh Morris's poetical works in Welsh, Edited by the Rev. Walter Davies, and the new Monthly Publication called the CAMBRO-BRITON.

Mr. R. H. Jones, of Ruthin, acted as secretary during the meeting, and displayed great readiness and ability in executing the office. The Chairman of the Committee also deserved great commendation for his patriotic zeal and judicious conduct in managing the business. The subscription was opened by Sir W. W. Wynn, with a donation of *twenty guineas*, and an annual subscription of *five guineas;* and the names of Sir C. P. Lloyd and Sir Thomas Mostyn had each affixed to them a donation of *ten guineas*, and an annual subscription of *five guineas.*

The formation of this Society cannot but be hailed as an auspicious era to Cambrian literature, and a prognostic, that the flame, which has been kindled in the Southern part of the Principality, will blaze with undiminished splendour in the North, and ultimately throw a light on subjects hitherto involved in the deepest obscurity. That so much excellence, as seems to be contained within the borders of Wales, should be so long in a manner buried and unknown may justly cause surprise; but it is now hoped that the exertions of this, and the other Societies, connected with it, will prove not only to England but to Europe, that the efforts of genius, both with respect to the dead and the living, in this interesting part of the British empire, how circumscribed soever in its limits, and deprived of independence as a state, are such as will justly entitle it to no small respect among the nations. R.

GWYNEDDIGION EISTEDDFOD AT DENBIGH.—On Wednesday, Oct. 6, the annual Eisteddfod of the Gwyneddigion Society was held at Denbigh, for the purpose of deciding on the

merits of the several Welsh Compositions written for the premium proposed by the Society in London for the best AWDL (Ode) on the subject, ELUSENGARWCH (Charity). John Wynn Griffith, Esq. M. P. presided on the occasion. The meeting was numerously and respectably attended by the gentlemen, and lovers of poetry and music of the town and neighbourhood, all of whom seemed highly gratified with the proceedings of the day. Owing to an unavoidable circumstance, which prevented the previous necessary arrangements from being made, the expected decision did not take place. However, no less than fifteen compositions were received, and the Rev. David Richards, rector of Llansilin, Aneurin Owen, Esq., and Mr. Robert Davies were appointed judges to decide on their merits, and the 25th inst. was fixed on to make their report.

Although the regular business of the day was not in every respect accomplished, yet, in unison with the design of the meeting, in encouraging and promoting a knowlege of Welsh poetry and music, several vocal performers accompanied the harps, in reciting Pennillion, after the ancient manner of the country; and, according to usual custom, two subjects, viz. CARIAD GWLADOL (Patriotism), and DYNOLIAETH (Humanity), were proposed by the Chairman, for verses to be delivered within a given time at the meeting. On this occasion six compositions were produced, all of which had considerable merit, and particularly so for the short space, viz. half an hour, in which they were to be written *.

R.

CAMBRIAN SOCIETY IN DYFED.—The following subjects have been proposed by the Committee of the Cambrian Society, within the division of Dyfed, for the Prize Compositions for the ensuing year; and a premium of TEN POUNDS is to be awarded to each of the successful candidates.

1. A GLOSSARY to the poems of the *Cynfeirdd*, or most ancient bards of Britain, who lived prior to the end of the eighth century, preceded by an ESSAY on the authenticity of the said poems, on the true orthography of their language, and on the characteristics of their fictions.

2. An ESSAY on the origin, credibility, and authentic evidences of the traditions respecting the Chair of Glamorgan, and the political and religious principles of Bardism.

* The Editor is indebted for this account of the Eisteddfod at Denbigh to the same gentleman, that furnished the preceding Report. He regrets, that want of room prevents him from giving a specimen of the effusions alluded to in the last paragraph.

3. An Essay on the evidences and latest remains of Druidism and Paganism, in the poems of the ancient Welsh Bards.

CAMBRIAN SOCIETY IN GWYNEDD.—A meeting was holden at Caernarvon on Thursday, the 16th of September, to establish a branch of the Cambrian Society for the counties of Anglesey, Caernarvon, and Merioneth, when the President and other officers for the division of Gwynedd were chosen. Lord Viscount Bulkely presided on the occasion.

MISCELLANEOUS INTELLIGENCE.—On the 5th of October the District Committee of the Society for Promoting Christian Knowlege, for that part of the diocese of Llandaff, which is in the county of Glamorgan, had their anniversary meeting at Cowbridge, when the Right Honourable Sir John Nicholl was in the chair. It appeared, on this occasion, from the Committee's Report, that the number of religious publications, including Bibles and Prayer Books, disposed of by them since their establishment in 1814, amounted to 12,111. Of this number 4251 had been sold and given at Bridgend, Cardiff, and Cowbridge alone, during the last year.

On Sunday, the 10th of October, the Bishop of St. David's held an Ordination at the Palace at Aberywilly, when nine gentlemen were admitted to the order of Deacons. The premiums, usually adjudged to the most meritorious candidates, were awarded to Mr. John Thomas and Mr. David Davies, of the Carmarthen school.

On the same day the Bishop of Bangor held an Ordination in the Cathedral, when three gentlemen were ordained Priests, and four Deacons.

The Clerical Meeting for relieving Clergymen's widows and orphans in the Diocese of St. David's, and the Carmarthen Archidiaconical Meeting took place at Carmarthen on the 12th of October, when, after a sermon from the Rev. T. Lewis, vicar of Llanstephan, a considerable collection was made for the humane purposes of the first-mentioned Society.

On the 2d of October the Glamorganshire Agricultural Society met at Cardiff, the Hon. W. B. Grey in the chair. Among other Resolutions, adopted on the occasion, it was declared, that, "The depressed state of agriculture demands the immediate and earnest attention not only of the country, but of Parliament, and that the causes of such depression originate mainly from the operation of the Corn Laws, and partly from the pressure of Parliamentary

and parochial taxes." The following remedies were then suggested for this evil:—

1. The opening of the ports for the importation of grain.

2. The reduction of various taxes, pressing upon the lower classes, and substituting *a well-digested income tax* in their stead.

3. A General Inclosure Bill.

Petitions, drawn in conformity with these Resolutions, were unanimously adopted, and ordered to be presented to both Houses of Parliament.

A meeting of the principal land proprietors of the County of Monmouth was holden at Abergavenny on the 19th of last month, for the purpose of determining the best mode of introducing the Winchester measure, when, upon the proposition of Mr. Moggridge, a series of Resolutions were adopted, with the view of establishing a Society for the Encouragement and Protection of Agriculture in the county of Monmouth.

A similar Society has recently been instituted in the county of Flint, and was to hold its first annual meeting at Mold on Monday, the 25th ult.

On Wednesday, the 20th of October, there was a meeting of the Mayor, Common Councilmen, and Burgesses of the Borough of Carmarthen, for the purpose of proposing an Address to his Royal Highness the Prince Regent on the present important crisis. There was a respectable attendance of the Corporation on this occasion, and an Address was voted declaratory of their loyal attachment to the throne and constitution of these realms, as also of their abhorrence of the traitorous designs, now at work to subvert both. Carmarthen has thus the honour of being the first place in Wales to come forward, at this critical period, with a public avowal of those constitutional sentiments, which, however, it may be hoped, are not the less felt in every other quarter of the Principality. ***

LITERATURE.—The following works relating to WALES have recently been published.

Coll Gwynfa, Cyfieithiad gan W. Owen Pughe, A. C. H. 8vo. 8*s*.

Cylchgrawn Cymru: a Quarterly Magazine, partly in Welsh and partly in English, conducted by Members of the Established Church. 8vo. 1*s*.

[The aim of this work, which was commenced about six years ago, is to diffuse religious instruction on the principles of the

Church of England. Several individuals of literary reputation are engaged in its execution, which seems to be well adapted to the laudable object they have in view.]

A Topographical and Historical Description of North Wales, with 33 plates and a map, by the Rev. J. Evans. 8vo. 1*l.* 4*s.*

A similar *Description of South Wales*, embellished in the same manner, by the Rev. T. Rees. 8vo. 1*l.* 4*s.*

A similar *Description of Monmouthshire*, with 11 plates and a map, by the Rev. J. Evans and Mr. Britton. 8vo. 8*s.*

Topographical and Statistical Description of the Principality of Wales, with a map, by G. A. Cooke, Esq. 12mo. 4*s.* The Description of each division of the Principality may likewise be had separately.

[The execution of this little work is very creditable to the conductor. Publications of this sort, that issue from the English press, are, for the most part, so inaccurate, that it becomes a gratifying duty to notice any exception to this general reproach.]

The History of North Wales. by W. Cathrall, assisted by several Gentlemen of Literary Distinction. 4to. 3*s.* each part.

[This work will be embellished by numerous engravings of the scenery and architecture of North Wales, and will be published in parts, every six weeks; the whole to be completed in twenty-one parts. The First Part was published on the 29th of October. It may be proper to add, that the undertaking has already received the sanction of a long and highly respectable list of Subscribers.]

There have recently been circulated in WALES the following *Prospectuses* and *Proposals*, which owe their birth, we may presume, to that spirit of patriotism, which, bursting forth originally in South Wales, has at length penetrated every part of the Principality. It is delightful to contemplate the benefits it is thus early conferring on the cause of Welsh Literature.

Prospectus of Collections for a New History of Wales, in six vols. 8vo. translated from ancient Historical Documents in the Welsh Language, by Edward Williams.

[This Prospectus has come forth under the auspices of the CAMBRIAN SOCIETY: a circumstance which, with the celebrity of the proposed Editor, is sufficient to ensure it a general respect. Mr. Williams has entered rather copiously into the explanation of his projected work, which, whenever published, can not fail to prove a valuable accession to our national literature.

His present arrangement might, perhaps, be improved; but his countrymen will, no doubt, be too glad to hail Mr. Williams's appearance as an author on this occasion, to quarrel with him about a *lucidus ordo*. However, he must pardon the suggestion, that a little more liberality of expression, when speaking of other writers, would not be unbecoming an Historian of Wales. This hint is justified by more than one passage of his Prospectus; and that, in which he alludes to the *Myvyrian Archaiology* (see p. 6), is objectionable on another account. For, even admitting its correctness, it must be allowed to be rather injudicious. And, when Mr. Williams so boldly arraigned the Editors of the *Archaiology*, he perhaps forgot, that his own name appears as one of that patriotic triumvirate.]

Proposals to republish *Dr. J. D. Rhys's "Linguæ Cymraecæ Institutiones Accuratæ,"* by the Rev. D. L. Jones. 4to. 1*l.* 5*s.*

[Every friend to Welsh literature must rejoice in this projected republication of one of its most distinguished works It is impossible that it should fail to meet with general patronage. It is to be published by subscription; and no more copies will be printed than what may be required for the Subscribers.]

Proposals for publishing, by subscription, the remaining part of the *Cambro-British Melodies*, by Edward Jones, author of the "Musical and Poetical Relics of the Welsh Bards." Folio. Subscribers 1*l.* 1*s.* Non-subscribers 1*l.* 5*s.*

[This proposed volume completes Mr. Jones's work on our National Airs, and will be considered as a necessary companion to the two former. It is intended to adorn it with an elegant frontispiece; and it will be published in two numbers.]

Prospectus of a *General History of the County of Radnor*, by the Rev. Jonathan Williams, A. M.

[Mr. Williams appears, in his projected plan, to have embraced every inquiry of importance relating to the ancient or modern history of Radnorshire. And, in order to avoid the usual tiresome insipidity of county histories, he promises, that the "bulk of his work will never be swelled by prolix and insignificant narrative, and that none but subjects, which derive an importance from their antiquity, their picturesque beauty, or their connexion with historical facts, will be treated in detail." The work is designed to be printed in quarto, and the price, Mr. Williams conjectures, will be 3*l.* 3*s.* to Subscribers.]

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